DOCUMENT RESUME

ED 163 548 CS 502 334

AUTHOR Keaveney, Madeline M.
TITLE Staging as a Rhetorical Determinant in the Unification Church.
PUB DATE [77]
NOTE 20p.; Study prepared at California State University, Chico

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS *Changing Attitudes; *Communication (Thought Transfer); Credibility; Drama; Emotional Response; *Motivation Techniques; *Nonverbal Communication; *Persuasive Discourse; Religion; *Religious Cultural Groups; Rhetoric; Theater Arts
IDENTIFIERS *Unification Church

ABSTRACT

The nonverbal components of dramatic art, namely costuming, setting, atmosphere, lighting, and blocking, can work as rhetorical determinants in the conversion process of the Unification Church in that they alter the frame of reference (the body of settled convictions, attitudes, and values) of certain individuals. The clean-cut costuming of church members in styles reminiscent of a simpler time can be reassuring to the potential convert at the same time that it provides a distinctive new identity. By choosing settings located in beautiful natural environments, the church suggests a life that is simple and satisfying. These settings, coupled with an atmosphere that emphasizes the importance of the individual and a spirit of love, friendship, and group camaraderie, can contribute further to a person's predisposition to conversion. The church's use of lighting (bare single light bulbs are used) can blur visual and psychological images, stunt criticism of the physical environment, and suggest the ascetic value of frugality. Finally, the use of blocking (spatial distances and relationships among members and nonmembers) in the Unification Church can be persuasive in that it suggests intimacy and familial belonging among the members. (MAI)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED163548

Madeline M. Keaveney, Ph. D.
California State University, Chico
Department of Speech and Drama

STAGING AS A RHETORICAL DETERMINANT IN THE UNIFICATION CHURCH

Introduction

Often when we think of religions or religious movements, we tend to focus on the philosophy that underlies the movement, the dogmas that are articulated by the movement, or the rituals that dramatize the movement. Yet, many religions or religious movements, particularly those that have evolved in recent times, can be examined, additionally, as social movements through which individuals or groups of individuals are persuaded to adopt not only a specific groups of tenets but also a specific set of life goals and a lifestyle.

The Unification Church, considered both as a religious and social movement, has seen unprecedented growth in the United States within the last decade, particularly in its appeal to young people under 30. One might well wish to ask why the Unification Church, and other religious/social movements like it, has been so successful in leading many young people to radically alter their lifestyles, life goals, and values, for, as Frederick Sontag states in Sun Myung Moon and the Unification Church:

> Any movement that arouses such widespread public attention and deep emotion needs exploration and study, not only as a journalistic sensation but as a phenomenon to be understood in its motivations as well as its manifestations.[1]

Certainly, one could do a thorough analysis of the overt tenets and stated goals of the Unification Church and arrive at a paradigm that could explain or perhaps account for conversion. However, such an analysis is not the intent of this paper. Instead, it will be the contention of this paper that successful religious/social movements, i.e., those that gain their ends, are successful rhetorically because they are successful dramatically.[2] Thus, the Unification

CS502334

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Madeline M. Keaveney

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Church is successful rhetorically, i.e., able to persuade nonmembers to join and work for the goals of the Church, because, at least in part, of the successful use of dramatic devices to overtly or subliminally affect a non-member's capacity for conversion. Art supplies forms of symbolic action for thinking about social integration and interaction; thus, an examination of the specific artistic dimensions in a particular situation can provide a valuable perspective from which to view and interpret social movements and situations.

This paper will discuss the ways in which non-verbal components normally considered part of the art of drama--namely, costuming, setting and atmosphere, lighting, and blocking--function as rhetorical determinants in the conversion of disciples. The phrase "rhetorical determinants" will be used to focus on the often unrecognized, and perhaps unconscious, use in social situations of non-verbal components that may be vitally instrumental in creating a receptivity or predisposition, in some individuals, towards overt verbal conversion. No claim will be made that these components, in and of themselves, are sufficient for conversion. Rather, this paper will focus on the ways in which the above-mentioned dramatic components subliminally appeal to a person's frame of reference and may serve as a preliminary step in the conversion process by helping to create an atmosphere in which conversion and alteration of a person's frame of reference, even of the radical sort, are possible. Through an examination of psychological, aesthetic, and dramatic theories pertaining to the dramatic components under consideration; and through an examination of various articles, books, and interviews available on the Unification Church, it is hoped that new light will be shed on some of the parameters of the conversion process.

"Frame of Reference" and its Relationship to Conversion

In order to see that the thesis of this paper suggests a reasonable methodology for looking at the Unification Church, some attention must be given initially to the notion of "frame of reference," for, as O. G. Brockett states:

> Every piece of criticism is an implied argument for the validity of the questions raised and of the evidence adduced just as much as it is for the answers reached, and if the reader doubts either the questions or the evidence, he usually finds the answers unacceptable. [3]
>
> . . . every piece of criticism becomes a rhetorical venture as the critic seeks to convince his readers that he has asked the right questions, has used the right evidence, and has reached the right conclusions. [4]

The notion of "frame of reference" as it relates to rhetorical discourse and conversion is treated extensively in an article by Edwin Black entitled "Frame of Reference in Rhetoric and Fiction." [5] By "frame of reference" Black means "the body of settled convictions, attitudes, and values" [6] that a person holds: "a person's frame of reference is not something he opines; it is something he is deeply convinced of, and it is through it that he determines what he believes and how he shall believe it." [7]

According to Black, a person's frame of reference, once fully established, is likely to remain stable throughout his life. Rhetors, or potential persuaders,will try to make changes in a person's frame of reference, but even successful persuasion will tend to be peripheral or will address itself to only a few elements in a person's frame of reference and will tend to leave the basic character of the frame of reference in tact. If, however, a person's frame of reference is in flux, or in the process of formation, as it seems to be for many young people in their late teens and early twenties--those who seem to be particularly prone to identity problems, family problems, and loneliness upon separating from family and friends to go to college or travel by air or bus to

a new uncertain life--a radical change in the frame of reference is possible.[8]

The reason why attention to a person's frame of reference, with particular attention to the frame of reference of a person in flux, is so important to the process of conversion, becomes clear through attention to the following statements:

> . . . your deepest convictions depend upon the validity of your expectations and now that you are deprived of legitimate expectations. . . (through some kind of basic upheaval in the frame of reference) . . . the confident beliefs that were superimposed upon them have become barren shadows. There may be no manifestation of this inner bankruptcy. You may go on clinging to the forms of your old convictions, lamely conserving them, reciting them even, as if they were a litany; but this hollow perseveration would only be for lack of an alternative--a feeble hold on sanity while you wait for someone to determine your destiny for you.[9]

What Black describes could be labelled as "alienation" and might be an interesting way of describing the young person who can no longer, for any number of reasons, accept the values of his parents or society, but has yet to forge a set of values or a frame of reference for himself: "The person to whom this phenomenon has occurred is ripe for conversion, i.e., for a radical alteration in the frame of reference."[10] But, as Black points out, the potential rhetor or persuader will not be successful if he attempts to argue in an organized, persuasive manner with a traumatized or alienated audience, since rhetorical discourse of some kind may well have prompted or promoted the alienation in the first place. Instead, the rhetor must,

> present a view of the world that will be consonant with the emotional state of the audience, and that view of the world is accepted by the auditors as their new frame of reference because they need it to sanction what they already feel. I shall call this genre of rhetorical discourse "exhortation," and note that the consequences of the exhortative discourse may not be simply the inculcation of a new belief in the auditor, but the radical conversion of the auditor to a whole new frame of reference. We do not find exhortative discourses relying on arguments for their persuasiveness because, of course, they are establishing the conditions in which argument itself is possible. Rather, these discourses rely primarily on <u>style</u>.[11]

In short, then:

> Argumentation works from the audience's frame of reference, building upon it a superstructure of commitments, or perhaps inducing relatively minor modifications in the frame of reference. Exhortation works directly on the frame of reference, either promoting drastic alterations in its character or, where it has been severely weakened, substituting a new frame of reference for the old one. [12]

If one perceives of style as the manner in which something is done or the way in which something is presented, then it can be seen that an examination of the dramatic staging of various activities of the Unification Church may shed light on the conversion process. Such an examination of dramatic components can also explain why the same object or phenomenon can be interpreted divergently by different people, dependant upon the perceiver's frame of reference which partially determines not only what is seen but also how what is seen is interpreted.

Costuming

The old adage "clothes make the man" contains a substantial degree of truth. All of us make judgments about a person's character and personality based, in part, upon the impressions we receive from clothing or costume and our particular daily costume conveys information about us, whether that information is correct or incorrect. In real social situations, as in the theatre, "costuming is used to feature the patent nature which will also, in some way, express the latent nature, or one of the latent natures;" [13] "costumes convey information about the nature of the character." [14]

What, then, of the followers of Moon? Most are clean-cut, bright-faced young people in their twenties [15], seemingly peacful, smiling, friendly. In fact, to one ripe for conversion, they seem to personify the all-American boy and girl, the "nice" kids of a bygone era, with almost a return to the clothing styles of the 1950's and early sixties. According to Ted Patrick, a prominent deprogrammer of Unification Church members, Winnie, an ex-Moonie, "dressed like most college kids, her hair long, jeans, sandals. Two days after joining,

she turned up in her boyfriend's room wearing a skirt and a blouse, the skirt below her knees, and with her hair cut."[16]

To one whose frame of reference is strongly individual, the costumes of the members of the Unification Church might seem oddly foolish and old-fashioned. However, to one who is lonely or searching for a cause or an identity, i.e., one who may be susceptible to an alteration in the frame of reference, the costume may be viewed from an entirely different perspective and may have an entirely different effect. The seemingly peaceful, smiling, friendly faces may present an inviting note, one with the promise of friendship and comraderie. In addition, the seemingly old-fashioned aspects of the clothing may actually be quite appealing to a person who is lonely and unsure of himself, for the styles, reminiscent as they are of the late 50's and early 60's, may be reminiscent, as well, of an era in which, at least in legend, life was simpler and the answers to questions were more clearly definable. For many of the potential converts, the clothing may connect with the styles popular during their childhoods and may, therefore, subconsciously, become associated with happier days, when life was carefree and decisions were made for them. Thus, to the potential convert, the costumes of Church members may be anything but silly.

In cases where a person decides to join the Church at the end of a supper meeting or at the end of one of the weekend retreats, the new convert has arrived, almost literally, with only the clothes on his/her back. Since members of the Unification Church do not usually have any private possessions, most clothing soon becomes shared. Thus, one's costume and image very quickly becomes not what one wishes to be but what one should be, as determined by the available clothes and the subtle peer pressure of other members to conform.

The clothing of the Church member not only has an effect on potential converts, it may well have an interesting effect on the members as well. We can all remember wearing formal dancing attire for the first time and observing the insignificant and momentary, but, nonetheless, real behavior changes occasioned by these costumes.[17] In much the same manner, the costumes of the Unification Church members serve to give new converts virtually new identities--with the changing of hair styles and the manner of dress--and serve for the member as a badge of his new role in life and as a symbol of his brotherhood with other church members.

The outsider, or the person whose frame of reference makes him an unlikely candidate for conversion, might cynically suggest that the costume, in its very lack of adherence to current styles, may make it difficult for the Church member who wants to leave to do so. Since few members are allowed to have any personal funds, a member contemplating leaving the group to which he is assigned would have only the sales from that day's street peddling with which to contemplate leaving. Since such sales totals would, on the average, be moderate, and since members are seldom left alone, the potential deserter would be unable to purchase more stylish clothing in an effort to blend in with the environment. Thus, the costume also would serve to make members stand out and make it difficult for a potential deserter to leave without being seen.

One interesting anti-costuming device used by the Church members is the removal of shoes. This is normally a request when one arrives for one of the initial dinners, as mentioned by Marc Pilusuk: "The new guests shed their shoes in a pile outside the door, and a smiling personal guide joined me at the door as I contributed my dollar for the free dinner. . . ."[18]

To the insider, or the potential convert, the request that one's shoes be removed before entering may be very suggestive, for one removes his shoes not only for cleanliness purposes but out of respect, when entering holy ground. However, the removal of shoes may be viewed differently by the outsider or by one who is not prone to conversion: the person is virtually a prisoner until his shoes are given back, since few people will leave without their shoes, This anti-costuming device, then, may well be perceived as a safeguard against people leaving before the evening is over.

It can be seen, then, that costuming, whether consciously or unconsciously preceived, can be a determinant in the religious conversion process. To the insider or the potential convert, the costume of the members of the Unification Church may subconsciously connect with a less complicated, happier era, with, perhaps, the promise of happier times to come. To the outsider, however, the costume may seem rather old-fashioned and may be perceived as a badge that paints a misleading picture of the personality and motivations of the person who wears it.

Setting and Atmosphere

Just as clothing or costuming may be a subtle rhetorical determinant in the religious conversion process, so, too, setting, or the context and atmosphere in which a situation is set, may contribute to a person's resistance or predisposition towards conversion. John F. Cragan raises the importance of the setting in which persuasion takes place when he suggests that one reason why the Indian occupation of the BIA building in Washington in 1972 was unsuccessful was that the setting was wrong; there was almost a comical incongruity between the urban setting of the protest and the Indian rhetoric of past grievances and demands for redress. As Cragan succinctly puts it, "When the setting

is not correct for a drama, the rhetoric does not create social reality. . ."[19] One might also suggest that the proper setting is necessary to create the kind of personal reality that can contribute to religious conversion and a radical alteration in a person's frame of reference.

The city centers of the Unification Church, where the initial dinners take place, and the countryside locations for the weekend retreats, are, almost without exception, in physically beautiful locations:

> 'The slide show included what. . . was the next step--an invitation to come to a weekend retreat in Mendocino County, with its beautiful sunsets, for further exploration of this new way.[20]

> . . . a weekend at a training center in a countryside setting . . . these city centers, and particularly the training centers, are often in physically beautiful situations.[21]

The beauty of the settings subtly reinforces the atmosphere and rhetoric of peace and love and brotherhood. Particularly with the country training centers, the beauty of the natural environment may well be a welcome respite from the confusion and seemingly senseless pace of a person's previous existance. Certainly, the natural setting also plays on many unconscious beliefs and pastoral myths that a return to a life more fully in touch with nature means a return to a more simple and satisfying existance. For the person whose frame of reference is in flux, such a setting may seem very inviting. Along with the gestures of love and friendship and group comraderie with which the guest is bombarded, the setting may serve to help lower barriers to overt conversion.

But, as Ted Patrick points out, the outsider whose frame of reference is not in flux or who perceives the aims of the Unification Church as unhealthy may view the traing centers in an entirely different light:

> They took the group about fifty miles from the campus to what had been a private school off in the boondocks somewhere in the mountains. They were completely isolated, with no means of transportation back to the campus. In effect, they were prisoners for the weekend.[22]

One may, of course, resent being imprisoned and therefore consciously choose not to listen to anything being said. But most well-mannered young people will choose to go along with the group, for what seems like a short period of time. This unconscious compliance, coupled with the fresh air and lovely setting and atmosphere of love may well alter a person's intent to resist, particularly if the environment seems to fulfill subtle needs in the person in question. And, more practically, there is little that can be done by a person who feels trapped. Since the rides to the training centers often last several hours, are made in the dark after an evening dinner, and are made to places seemingly remote from centers of civilization, the "guest" has little choice but to stay.

Along with the actual physical environment, the atmosphere created by the members of the Church may, additionally, contribute to the potential for conversion. The invitation to the initial dinner is often given as an invitation to eat with the "family" where dinners are served in a potluck style, with everyone sitting on floors and sofas; the atmosphere is very informal and supportive and friendly. Each guest is met at the door by a guide who stays with that person all evening:

> The guide shares, and encourages you to share, ideas about work, relationships, beliefs, anything on your mind, and shows a warmth and concern that is comforting in a world of hasty encounters. An actual discussion, however, never took place. [23]

This overt concern and interest in the guest as an individual may be very meaningful to a lonely individual or one who has no close personal relationships. There seems to be a great deal of physical affection, particularly hugging, occuring among members,which contributes to the loving, warm atmosphere.

Thus, as with costuming, the setting or atmosphere of various Unification Church activities can contribute to or detract from the possibility of conversion, dependant on an individual's frame of reference.

Lighting

Light, or the lack thereof, is of fundamental concern to each of us in our everyday lives; it enables us to perceive and evaluate our environment and the objects and person contained therein. However, psychologically and aesthetically, light has several additional and perhaps more important functions: "the moment seeing is thought of as more than mere visibility, art begins to enter lighting. It is not merely the seeing, but what is seen, how it is seen, and how much of it is seen that are important."[24]

How a person, or a group, lights his environment, then, may suggest a great deal, again dependant upon the frame of reference of the observer. Several guests to the Unification Church centers have mentioned, as in the following account, the unusual lighting arrangements: Jamie showed her family the Chicken Palace, "a converted chicken coop used as a lecture hall and sleeping quarters for the male followers. . . . The quarters were spartan. Cubby holes for clothes; bare light bulbs."[25]

As Rudolph Arnheim points out in Art and Visual Perception/A Psychology of the Creative Eye, the lack of distributed light (as one gets from a bare single light bulb) may initially seem harsh but may soon tend to blur lines, both visually and psychologically; just as in moonlight, harsh contours disappear with a single light and the shabbiness of an environment is often not seen.[26] Thus, to a member or one leaning towards being favorably disposed, such lighting will tend to visually, and perhaps psychologically, stunt any criticism of the physical environment. In addition, such a method of lighting may be considered as taking on ascetic dimensions and may be perceived as a prudent use of available funds to provide a sufficient but non-wasteful amount of light.

On the other hand, the same light stimulus may be interpreted entirely differently by an outsider, one who either has no predisposition towards being

converted or one who is no longer an adherent to the group ideals, either because of a gradual loss of faith or because of a radical shift in the frame of reference from deprogramming. When the above-described environment, then, is viewed by an outsider, the single light bulb, far from being perceived as frugal or ascetic, may be construed as cheap and tawdry, perhaps prompting questions about how the funds collected by members are dispersed. Far from being inviting, the visually uncompromising environment may be perceived as leaving little space for psychological shadows or doubts and may thus be perceived as psychologically threatening or unhealthy. It may prompt the outsider to wonder what is not being seen, and, analogously, what is not being said.

In addition to the use of the bald light bulb, many of the lectures at the weekend retreat, and at the training center thereafter, occur during the evening, when, as Kenneth Burke points out in "The Rhetoric of Hitler's Battle," most persuasion takes place because most people's defenses are then at their lowest ebb; it is, therefore, significant that most Churches create an artificially dusky atmosphere for services and rituals.[27] Coupled with extended periods of minimal sleep, a changed diet and often reduced caloric intake, and little privacy for any independent thought or reflection, the evening hours of the Unification lectures tend to hit guests at their lowest resistance point, both physically and psychologically.

To the member or potential member, the comraderie and friendly concern of the group may overcome any concerns about the typical routine. To the outsider, however, the choice of the evening hours for many of the lectures may be somewhat disturbing, for, as William F. Bellman suggests:

> Darkness repels, or at least disturbs, while light attracts, or at least reassures. Shadow and gloom easily become symbols for what is unknown and, therefore, unpleasant. Thus, it is no accident, but rather fundamental psychology, that tragedy is traditionally dimly lighted and darkly colored.[28]

And, so too, the outsider might say, are subconscious persuasive campaigns that might be ineffective when examined in the light of day.[29]

Blocking

The final area of discussion in this paper is the way in which blocking seems to function as a rhetorical determinant in the conversion process. In the theatre, attention is given in a dramatic production to blocking, i.e., the spatial distances and relationships between or among characters and what these spatial distances convey about the psychological relationships among characters. In social situations, the physical distances between or among individuals convey non-verbal information as to the intimacy or distance in the observed relationship, and a change in the normal or comfortably established physical distance maintained by two individuals may be a powerful unconscious signal that something needs mending in the relationship, perhaps even before any verbal gripes are aired.

One of the most noticeable aspects of the Unification dinners and the weekend sessions are the constant group activities:

> Activities began rather late on Saturday morning, since people had been arriving at all hours on Friday night. The format is simple: You are placed in small sections with a group leader, with whom you stay for the whole time. One active member is assigned to each invited guest; there is exercise in the morning, organized games in the afternoon, spirited singing. . . .[30]

There is a great deal of outward affection offered through repeated physical contacts and group participation through singing, praying, holding hands, group sports, and discussion. In terms of physical proximity among members and nonmembers, no distinctions are made; members and nonmembers are on the same par. In short, the blocking among both members and nonmembers is close, almost intimate.[31] To the insider or potential insider the continual group

activities may be very emotionally satisfying, suggesting physical closeness and belonging. Such peer affection may be very important to an individual who has felt uncomfortably alone. In addition, potential members may find themselves willing to go along with those in the group who seem to understand or approve of certain ideas or actions, particularly if individual disagreement or disapproval holds the potential for loss of favor with the group, and if the love and friendship of the group is more important to an individual than understanding.

To the outsider, however, the plethora of group activities and close physical contact among members and guests may allow for a different interpretation. According to Marc Pilusuk, new members are never left alone and are allowed almost no privacy.[32] There is little or no time allowed for any reflection--on the doctrines, the goals of the Church, or on one's part in the overall schema. And new members are encouraged to sacrifice their individual identities for the goals of the group. As Sontag puts it, "When one is encouraged to do one's own thing rather than to sacrifice oneself for a higher goal, allegiance is easily broken as soon as the course of events does not suit the individual."[33] Thus, the outsider may interpret the extensive group activities as stifling of individuality and may, understandably, feel trapped by the lack of privacy.[34]

Conclusion

This paper has attempted to show how devices normally considered part of the art of drama--namely, costuming, setting and atmosphere, lighting, and blocking--may be rhetorical determinants in altering the frames of reference in some individuals, making them susceptible to conversion.[35] Although the staging devices discussed are not sufficient, in and of themselves, to radically alter a person's frame of reference, they can be rhetorical determinants, with some individuals,

for creating a receptivity or predisposition towards conversion to the Unification Church. Through an examination of the notion of "frame of reference" and how the insider and outsider may interpret the above-discussed staging components, it is hoped that there will be an increased understanding of some of the parameters of the religious conversion process, as well as tentative agreement that staging is an important preliminary step or rhetorical determinant in the conversion of some of the members of the Unification Church.

FOOTNOTES

1 Nashville, Tennessee: Parthenon Press, 1977, preface.

2 This notion is discussed extensively in an article by John F. Cragan entitled "Rhetorical Strategy: A Dramatistic Interpretation and Application," Central States Speech Journal, Volume 26, Spring, 1975, 4-11.

3 "Poetry as Instrument," Rhetoric and Poetic, edited by Donald C. Bryant. Iowa City: University of Iowa Press, 1970, p. 15.

4 Ibid., p. 17.

5 Rhetoric and Poetic, Op. Cit.

6 Ibid., p. 29.

7 Ibid., p. 32.

8 Ibid., p. 29. In the case of the Unification Church, the potential converts fit the category outlined by Black as having a frame of reference in flux. According to psychologist Margaret Singer the people most likely to accept the first invitation to a dinner from a Moonie recruiter are "polite, well-mannered, obedient young adults. The hardest to recruit. . . are street-smart, skeptical, cynical realists and people very enthusiastically engaged in a relationship or a career. Almost all young people I've talked to . . . were in between--jobs, romances, stages of careers. They weren't highly attached and happy and they tended to be somewhat depressed." ("The Most Likely Moon Recruit," San Francisco Chronicle, Friday, April 15, 1977, p. 6). According to Dr. John Clark, a Harvard psychiatrist who has examined more than 30 ex-cult members, the largest percentage of new members are "apparently normal people who've reached some kind of life crisis state but have no family or personal problems of any importance. Typically, they're first year college students or about-to-graduate students who've been seriously depressed without recognizing it." (Ibid.) Thus, the typical recruiting places seem to be college campuses, subway and bus stations, and airports, anywhere people might be lonely, in a new situation, or searching for meaning in life. People that are traveling alone, particularly nice-looking, idealistic, middle-class young people, are particularly susceptible to recruitment.

9 Black, Op. Cit., pp. 29-30.

10 Ibid., p. 30.

11 Ibid., p. 31.

12 Ibid., p. 32.

13 Robert S. Breen, Chamber Theatre. Englewood Cliff, New Jersey: Prentice-Hall, Inc., 1978, p. 4.

14 Henning Nelms, Play Production . New York: Barnes & Noble, Inc., 1950, p. 224.

15 Dean Peerman, "Korean Moonshine," Christian Century, Volume XCI, No. 42, December 4, 1974, p. 1139.

16 Let Our Children Go. New York: E. P. Dutton & Co., Inc., 1976, p. 253.

17 Any American woman who has worn a sari for any length of time could attest to how the costume subtly alters self-conception. When worn properly, the sari has no pins, only various folds and tucks which allow the garment to hang properly and safely on the body. However, because it is wound around the legs, the sari does not allow very readily for a striding walk or for particularly aggressive movements, for fear of disturbing a crucial fold or tuck and ending up with six yards of material in the lap. Thus, most American females would find their movements and behavior perhaps more restricted and demure than they might care for, personally. The costume does affect behavior, and, if worn long enough, may well start to more permanently affect a person's self image.

18 "A free dinner, slide show with the Moonies," The Daily Californian, Friday, February 11, 1977, p. 1.

19 Op. Cit., p. 9.

20 Pilusuk, Op. Cit., p. 5.

21 Sontag, Op. Cit., p. 28.

22 Patrick, Op. Cit., p. 251.

23 Pilusuk, Op. Cit., p. 5.

24 "Tom Skelton's Lighting is a Primer for Teaching and Practice," Theatre Crafts, Volume 7 (May-June, 1973), p. 19.

25
Carol Pogash, "Jamie, the Moon child, torn between two families," San Francisco Sunday Examiner and Chronicle, January 30, 1977, p. 10.

26
The New Version. Berkeley and Los Angeles: University of California Press, 1974, pp. 314-326.

27
The Philosophy of Literary Form/ Studies in Symbolic Action. Second Edition. Baton Rouge: Louisiana State University, 1967 , p. 213.

28
Lighting the Stage: Art and Practice. San Francisco: Chandler Publishing Company, 1967, p. 6.

29
Mention must be made of one additional situational element--namely, sound and sound patterns--that, like light, helps to contribute to an atmosphere in which conversion is possible. The dinner meetings and weekend retreats feature a great deal of group activities with "monotonous sing-songy indoctrination lectures, and no time to reflect." (Singer, Op. Cit., p. 6). The effect of this singing and chanting, accordinging to D. Black, is "If you do that your attention becomes focused and your peripheral vision becomes limited. You actually experience a visual narrowing of your world." ("Why Kids Join Cults," Woman's Day Magazine, February, 1977, p. 170.) To the insider or potential convert, this narrowing may be perceived as a positive event, representing a decreasing of the number of situations demanding answers and a reducing in the stimuli from what is perceived as a somewhat confusing world. However, the outsider may well view this narrowing as threatening, representing an unconscious psychological abbregation of the responsibility of examining data objectively and making an informed, mature decision . It may, therefore, not be accidental that the Reverent Sun Myung Moon speaks to his followers in Korean, which is then translated by Bo Hi Pak; those who do not understand the meaning of the words may well get caught up in the seeemingly sing-songy sound patterns which create a drowsy effect and, concommitantly, may contribute to the lowering of barriers to overt persuasion.

30
Sontag, Op. Cit., p. 52.

31
Lest there be any misunderstanding, this intimacy is not of a sexual nature. Men and women sleep separately in large rooms and no illicit sexual relationships are allowed.

32
Op. Cit.

33
Sontag, Op. Cit., p. 53.

34
The blocking and staging at the occasional mass rallies is obvious. According to Arthur H. Matthews, during one 37 minute speech given by Moon, "listeners vigorously applauded and waved small flags" as Pak translated key paragraphs. (Christianity Today, October 8, 1976, p. 59.) At the rallies,

followers seem to be deployed throughout the audience, waving and clapping. When surrounded by people who seemingly understand and appreciate a lecture, it is hard not to go along, and therefore stand out; and it is hard not to be emotionally affected by the infectious clapping and flag waving.

35
It should be noted, however, that deprogramming has the same potential for radically altering a person's frame of reference. According to one ex-member, deprogramming radically altered his life perspective: "It is a frightening experience to go through. To have everything that you think is yourself that could never be changed--your values, your loyalties, your standards--to see them all completely altered. It is a shocking experience. I guess it is like a nervous breakdown. . . ." (Sontag, Op. Cit., p. 55).